

DOCUMENT RESUME

ED 185 198

UD 020 467

AUTHOR Parker, Kathryn Elmes; Topps, Bettye W.
 TITLE Juba: Classroom Teachers' Guide for Ages 9-13.
 INSTITUTION Greater Washington Educational Telecommunications Association, Inc., Arlington, Va.
 PUB DATE [77]
 NOTE 56p.: Guide prepared by The Folklore of Black America: A Television Based Curriculum for Ethnic Heritage Studies Project
 AVAILABLE FROM Children's TV International, 1 Skyline Place, Suite 1207 5205 Leesburg Pike, Arlington, VA 22401 (\$1.50)
 EDRS PRICE MF01/PC03 Plus Postage.
 DESCRIPTORS African Culture: *Black Culture: Childrens Television: Cultural Awareness: *Cultural Background: *Cultural Education: Educational Television: Elementary Education: Ethnic Origins: *Folk Culture: *Teaching Guides

ABSTRACT

This guide was prepared for use in conjunction with the television series JUBA, designed to link Afro-American children directly with their cultural heritage by establishing folklore awareness and curiosity. The four part guide uses language experience and a combination of childrens' natural fantasies and folklore imagery to help children develop attention, appreciation, and analytic skills to facilitate drawing conclusions about folktales and comparing them to factual reality. Each unit presents behavioral objectives, concepts to be addressed, background information on the folktales, a show synopsis, vocabulary, preparatory activities, listening and looking focal points, and related learning activities. Games, songs, and additional references are included. (MK)

 * Reproductions supplied by EDRS are the best that can be made *
 * from the original document. *

ED185198

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

WETA 26

TELEVISION 26 -

BOX 2626, WASHINGTON, D.C. 20013



UD020467

Classroom Teachers' Guide

JUBA*
Classroom Teachers' Guide
by
KATHRYN ELMES PARKER
and
BETTYE W. TOPPS

To be used in conjunction with the Children's Television Series, JUBA, produced by WETA/26, P.O. Box 2626, Washington, D.C. 20013; in association with the International ITV Co-Op, Skyline Center, Suite 1207, 5205 Leesburg Pike, Falls Church, Virginia 22041

*JUBA-a river in East Africa, flowing South from South Ethiopia through the Somali Republic to the Indian Ocean. 1000 miles long.

juba-a lively dance accompanied by rhythmic hand clapping, developed by plantation slaves of the U.S.

Also-a variation of one of the West African day names, which were often used for girls' given names. In the United States, it usually referred to left-over food, mixed together with milk to form a mush and fed to slaves, frequently in a wooden trough.

JUBA

Project Director	Sam Johnson
Producer	John Robbins
Director	Jim Eddins
Project Coordinator	Ethel Smith
Curriculum Directors	Kathryn E. Parker
	Bettye W. Topps
Script Writer	Juliette Bowles
Creative Producers	Dr. B. William Austin
	Dr. Eugenia W. Collier
Program Officer	Dr. Carl P. Epstein, U.S. Office of Education, HEW

Advisory Committee:

Beatrice P. Stanley, Advisory Committee Chairperson, Teacher, D.C. Public Schools
Dr. Brenda Belton, Trustee, University of the District of Columbia
Dr. Lovenger A. Bowden, Principal Investigator/Director, "Profile, Communication Processes and Contributions of the Black Church," Howard University, Washington, D.C.
Annie R. Crittenden, Teacher, D.C. Public Schools
Dr. Gladys-Marie Fry, Associate Professor-Folklore, University of Maryland
Dr. Stephen E. Henderson, Director, Institute for the Arts and the Humanities, Howard University, Washington, D.C.
Dr. Alan Jabbour, Director, American Folklife Center, The Library of Congress, Washington, D.C.
Dr. Jerome B. Jones, Superintendent, Department of Public Schools, Providence, Rhode Island
James A. Lockhart, Senior Program Analyst, Compensatory Education Programs, U.S. Office of Education, HEW
Dr. Ruth Love, Superintendent of Public Schools, Oakland, California
Dr. Jeanne-Marie Miller, Office of the Vice President for Academic Affairs, Howard University, Washington, D.C.
Dr. Beverly J. Robinson, Folklorist, Philadelphia, Pennsylvania
Fletcher A. Smith, Director, Educational Outreach Services, Anacostia Neighborhood Museum, Washington, D.C.
Martha Staggs, Teacher, D.C. Public Schools
Andrew W. Topps, III, Teacher, D.C. Public Schools
Susan C. Williams, Title IV Curriculum Coordinator, D.C. Public Schools

The Television-Based Curriculum, JUBA: The Folklore of Black America, consisting of the four-part series of 15-minute Television Productions and the Classroom Teacher's Guide were produced with funding from the Ethnic Heritage Studies Branch, U.S. Office of Education, U.S. Department of Health, Education and Welfare, and the Greater Washington Educational Telecommunications Association, Inc. The Television Productions were produced in the studios of WETA-TV in association with the International Instructional Television Cooperative (ITV CO-OP). The Classroom Teacher's Guide was written by Kathryn E. Parker, Assistant Principal, Eaton Elementary School, and Bettye W. Topps, Roper Jr. High School, District of Columbia Public Schools, Washington, D.C.

Acknowledgements

Students from the Dr. Charles Drew Elementary School in Arlington, Virginia, performed the JUBA chant that is heard at the beginning and the end of each show. The school also permitted our staff to observe students as they screened the series.

For the Classroom Teacher's Guide, the Rationale, Unit 2 and Unit 4, were written by Kathryn E. Parker; Unit 1, Unit 3 and Test Criterion Items, by Bettye W. Topps.

The drawings of African Carvings were done by Cyril J. Hunter.

"Octopus," a Washington, D.C. Pet Store, provided the turtle for Unit 3.

Scripts were written by Juliette Bowles, Institute for the Arts and the Humanities, Howard University, Washington, D.C. Margo Barnett, the actress who portrayed Aunt Aiaysha/Harriet Tubman, assisted with the script for Unit 4.

Special thanks to the Embassy of Ghana for their assistance, including the fertility doll used in Unit 1. Mr. Kenneth Obuba helped us all understand the importance of African lore.

Catherine Z. Brown, Program Officer, Ethnic Heritage Studies Branch, Office of Education, HEW, was extremely helpful with her advice and counsel.

Thanks to the following artists for their work: Rachael Owens, Unit 1 and Unit 3; Richard Cronin, Unit 2; John Robbins, Unit 3 and Unit 4.

Special thanks to the highly motivated and involved Advisory Committee, who worked on every phase of the project and who provided inspired leadership every step of the way.

Also, thanks to Ethel Smith, Project Coordinator, for pulling it all together. Dr. B. William Austin, University of the District of Columbia and Dr. Eugenia W. Collier, University of Maryland, Baltimore County, deserve special mention for their long and valuable labors and concern for the project.

We also thank actors Mike Hodge, father; Mary Carter Smith, Grandmother; and John Kelley, John; and Production Manager, Sandra Udy.

A special thanks to the Potomac Electric Power Company (PEPCO) for assisting in the evaluation of the series.

Samuel H. Johnson
Project Director
WETA-TV, Washington, D.C.

TABLE OF CONTENTS

	Page
RATIONALE	1
SCOPE AND SEQUENCE	2
UNITS	
1. JUBA, and HOW STORIES CAME TO BE	4
2. THE TAR BABY STORY, and BRER RABBIT'S PRANK	11
3. The "Why" Stories: WHY THE TURTLE'S SHELL IS CRACKED, and WHY THE SNAKE HAS RATTLES	26
4. THE LEGEND OF HARRIET TUBMAN	36
TEST CRITERION ITEMS	47

RATIONALE

While Afro-American folklore heritage is an important part of the world's literary history, its strength remains unknown to many segments of the public. No other ethnic group can claim the diverse background of cultural influence from Africa, the Caribbean, the slave plantation, the rural South, and the urban ghetto. From this background a rich tradition of Afro-American folklore has emerged, kept alive by years of oral narration. In its motifs, dialect, and characterizations black folklore heritage reflects the economic, sociological, and cultural forces identified with Afro-American life.

JUBA, the four-part television series on the folklore of black America, is designed to link Afro-American children directly with their cultural heritage. JUBA is designed to establish a folklore awareness and curiosity. By hearing and viewing the programs all youngsters should develop an understanding of the folklore traditions of their people. As the understanding develops, today's children are prepared to become active cultural transmitters - strengthening heritage ties with yesterday's customs.

Folklore began as a listening and speaking experience. Therefore, the JUBA series can make a valuable contribution to the language development of its audience - ages nine through thirteen. Many children need to improve their listening ability. As a language experience, the series should help students to become more attentive, appreciative, and analytical.

The natural fantasies of growing children can be reinforced with the imagery of folklore. The rhythmic language with its repetitions, verses, and music has a pleasant aural appeal which can enrich the vocabulary. By looking and listening, the children will be able to use the sounds and symbols of a unique heritage and reach their own conclusions about the fantasy of folklore explanations and contrast them with the reality of facts.

Tellers of tales have held important roles in the world's societies. Narration was once the only way of passing on tradition and ritual. American Indian children learned the reasons for desired behavior in story form. Message and medium were dramatic and worth remembering from African griots, Irish shanacies, tribal chiefs, or family elders. Among one northern tribe in Europe, there is a saying that "in ancient times, to keep men from being weary-hearted, a kind god created the storyteller."¹ As JUBA blends a traditional message with a contemporary medium, it will highlight the storyteller's contribution to folklore.

¹ Avrhm Yarmolinsky and Babette Deutsch, More Tales of Faraway Folk, (New York: Harper and Row, 1963), p. 1.

RATIONALE (Cont'd.)

Through the JUBA experience, students should:

1. Demonstrate an interest in folklore.
2. Recognize vernacular as part of the Afro-American heritage.
3. Develop individual skills in oral narration.
4. Participate in creative activities related to folklore.
5. Extend their recreational reading.
6. Identify the contribution of humor, magic, fantasy, and habits of everyday life to folklore.

SCOPE AND SEQUENCE

The four shows focus on John, a black 10-11 year old boy who, in asking family members about his current studies and reading interests, finds out about his own African heritage. The heritage discoveries are made through explanation of different elements of black folklore.

In JUBA #1 John learns the "Juba" chant and its accompanying hand routine. His father is the teacher. John's father tells the story of "How Stories Came to Be," explaining the transformation of "Ananse" into Aunt Nancy, and John sees a real fertility doll from Ghana similar to the doll in the story.

JUBA #2 focuses on Grandmother's contributions to heritage information. Featured are the African and the Afro-American versions of two "Brer Rabbit" stories - "The Tar Baby" and "The Astonishing Prank." John learns that versions of the tar baby incident and other "Brer Rabbit" stories, have been collected from black storytellers prior to the writings of Joel Chandler Harris.

JUBA #3 introduces John's aunt, an actress and a teacher, who has just returned from traveling in Africa. The aunt tells "The Turtle and the Eagle," a story which is the folklore explanation of the cracked-like markings on the turtle's shell. At John's request, Aunt Aiaysha mentions briefly "Terrapin's Pot of Sense" as another example of the "why" stories that offer explanations of natural phenomena and animal traits. The show ends with John sharing "Why the Snake Has Rattles."

SCOPE AND SEQUENCE (Cont'd.)

Harriet Tubman is the folk heroine in JUBA #4. Aunt Aiaysha is preparing for a dramatization of the legendary exploits of Harriet Tubman and the underground railroad. Her presentation is so life-like that John finds himself with Harriet Tubman as a person asking her direct questions about the dangers that she faced. In the narration, Aunt Aiaysha discusses the implications of songs in the life of the slaves, especially "The Old Ship of Zion" and "Steal Away."

UNIT 1

JUBA HAND ROUTINE -- HOW STORIES CAME TO BE

BEHAVIORAL OBJECTIVES:

The student will be able to pronounce and give practical translations for the following terms used in the story: Ananse, Mmoatia, Nyame, Osebo, and Onini.

The student will be able to write a short story using folklore elements from his cultural background.

CONCEPTS:

Every culture has folklore which is rooted in its own social environment.

Recurring themes appear in the folklore of many cultures.

BACKGROUND INFORMATION:

The story of the efforts of Ananse, the Spider, to acquire all the stories of the world from Nyame, the Sky god, is one that demonstrates how small, defenseless men, or animals outwit others and succeed against great odds to achieve their goal(s). "How Stories Came to Be," stresses the importance of giving stories to others so that they will always come back to you and remain with you. Thus, the importance of oral history and cultural folklore.

SHOW SYNOPSIS:

John, a black 10-11 year old boy, is taught the "JUBA" chant and hand routine by his father. He is told the story of "How Stories Came to Be." The father also mentions the transformation of "Ananse" into "Aunt Nancy."

VOCABULARY:

Ananse - The Spider or Spider-man.
"Ananse spun a web to the sky."

characters - people in the story
"Who are the important characters in this story?"

UNIT 1

JUBA HAND ROUTINE -- HOW STORIES CAME TO BE

VOCABULARY (Cont'd.)

fertility - ability to bear children

"The fertility doll is the subject of many African stories."

folk tales - stories about a local hero or superstition,
handed down from generation to generation among the
people of a race or religion.

"The stories of Robin Hood and Paul Bunyon are folktales."

Mmoatia - the fairy

"Mmoatia was dancing under the odum tree." (pronounced mō-et-e)

myth - an old story or legend told about imaginary persons
and events to explain the early history and beliefs of
a race or nation.

"The myths of Greece and Rome."

Nyame - the Sky god

"All of the stories of the world belonged to Nyame."

Onini - the python (snake)

"Ananse spun a cape of finest silk for Onini."

Osebo - the leopard

"Osebo lived in the jungle."

plot - the things that happen in a story

"Did the story have an interesting plot?"

mo jo men - men who lived throughout the South after the Civil
War who made medicine, and were believed to have the ability
to work magic. Other names given to them were conjur, hoo
doo, ju ju, obediah (or obeah).

"Mo jo men brewed up potions from herbs and roots and bark
or berries."

PREPARATORY ACTIVITIES:

The teacher is urged to read the introduction and rationale.

To insure comprehension of the material presented in this
program, explain to the students the following points:

UNIT 1

PREPARATORY ACTIVITIES (Cont'd.)

1. Most African stories, whether or not they are about Ananse, the "Spider man", are called "Spider Stories." These stories were transported to the Americas by Africans who were brought here as slaves. Their descendants still tell some of these stories today.
2. Variations in the names and the stories have occurred as generations and other cultures have adapted them to their times and social environment. Ananse (the main character of the story they are about to see) has become Anancy in the Caribbean isles, while he survives as Aunt Nancy in the Southern United States.
3. At times words and phrases are repeated several times. This is because Africans repeat words to make them stronger. For example, "So small, so small, so small," means very, very, very small.
4. There are many African words in the story, and that if they listen carefully, they will be able to tell what they mean by their sounds.

Vocabulary development. You may wish to make "Flash" cards containing the terms listed under VOCABULARY on the front of the card and a definition/identification on the back. After large group presentation led by teacher, students can use them in small group activities. New words should be presented in meaningful contexts and reviewed through the medium of the material. You may use the samples presented above or create new contextual settings based on the needs and sophistication of your students.

You may want to use a few questions to get the students mentally involved in the program they are about to see. Such as:

- Have you ever wondered where your parents or grandparents got those wonderful stories they tell you?

- Why do you suppose that stories are told and enjoyed by people of all generations and cultures?...

You may conclude the questioning period by telling students that the program they are about to see tells an African myth about how stories came to be.

UNIT 1

LOOKING AND LISTENING:

Ask students to pay close attention to the characters, plot, and religious forms presented in the story.

RELATED LEARNING EXPERIENCES: (Post-Program Activities)

You may choose from any of the following activities that may be of interest to you and your students or develop others.

A class sing-along of the "JUBA" chant and hand routine as taught to John by his father. (attached)

Set aside space in the classroom for a "JUBA" Corner or "CULTURAL" Corner depending upon the interest and/or cultural background of your students. Invite the students to bring in objects of cultural significance. Add to the collection as the series progresses.

Students may draw or paint pictures of the characters represented in the story. This project could develop into a mural to be completed at the end of the series.

Using chain communication, show how stories could and do change as one person passes it from one to another. Start a story and ask the students to pass the story from one to the other. Ask the last child to repeat the story as told to him. Discuss with students the oral tradition of folklore.

Students may write original poems or stories based on the ideas presented in the story.

The students may visit the library to research other stories rooted in cultural folklore, and/or books on African cultures or the cultural interests of your students.

Students may write short stories using folklore elements from their cultural backgrounds and read them to their classmates.

Students may interpret the story through role-play, simulating the roles of the characters portrayed in the story.

Students may develop a plan for teaching other students a myth or story rooted in their cultural background.

UNIT 1

JUBA

- JUBA PAT (L) Slap left thigh with left hand.
 (LB) Slap back of left hand with right hand (left hand should be raised from thigh).
 (L) Slap left thigh with left hand.
 Repeat on other side.
 (R) Slap right thigh with right hand.
 (RB) Slap back of right hand (raised) with left hand.
 (R) Slap right thigh with right hand.

Continue, alternating from one side to the other. This pat, when speeded up, has a kind of galloping triple-time "Hi-yo Silver" effect. Since this essentially triple rhythm is carried evenly over a four-beat rhyme, the effect is extremely syncopated.

L LB L R RB R L LB L R RB R L LB L
 Ju ba this and Ju ba that and Ju ba killed a yel low cat

R RB R L LB L R RB R L LB L R RB R etc.
 And get o ver doub le troub le Ju ba

"JUBA" may be played alone. If there is a group present, normally one person acts as lead singer-clapper while the rest dance.

LEAD VOICE

ACTION

A. Juba, Juba
 Juba this and Juba that
 And Juba killed a yellow cat
 And get over double trouble,
 Juba.

All pat thighs alternately.
 All do Juba pat, which
 continues to the end.

You sift-a the meal,
 You give me the husk;
 You cook-a the bread,
 You give me the crust,
 You fry the meat,
 You give me the skin,
 And that is where my mama's
 trouble begin.
 And then you Juba,
 You just Juba.

B. (Lead singer starts single off-beat clap.)
 Say, Juba up, Juba down,
 Juba all around the town.
 Juba for ma, Juba for pa,
 Juba for your brother-in-law,
 You just Juba, Juba.

UNIT 1

JUBA (Cont'd.)

C. (Lead singer starts double off-beat clap)

Lets Juba this and Juba that,
And Juba killed a yellow cat;
You get over double trouble,
Juba.

You sift-a the meal, you give me
the husk

You cook-a the bread, you give me the crust,
You fry the meat, you give me
the skin,

And that's where my mama's
trouble begin,

And that's where my mama's
trouble begin.

UNIT 1

THE JUBA CHANT

The word "JUBA" is probably a variation of one of the West African day names, which were often used also for girls' given names. In the United States, the original African meaning has long since been forgotten, but it generally referred to left over food, mixed together in a mush with milk and fed to slaves. Below is the JUBA rhyme, with an explanation of each line given in parentheses:

Juba this and Juba that	(a little of this and a little of that)
And Juba killed a yellow cat	(the mixed up food might kill the white folk and I suppose they didn't care if it did)
And get over double trouble, Juba.	(Someday they would get over double trouble)
You sift-a the meal, you give me the husk, You cook-a the bread, you give me the crust, You eat the meat, you give me the skin, And that's where my Mama's trouble begin.	(The mother always told them how she wished she could give them some of the good foods she cooked for the white folks, but she couldn't. She could give them only the leftovers)
And then you Juba, You just Juba.	
Juba up, Juba down, Juba around the town. Juba for ma, Juba for Pa, Juba for your brother-in-law	(everywhere) (all around the country) (everybody had Juba)

UNIT 2

BEHAVIORAL OBJECTIVES

The student will be able to identify the likenesses and differences of folk tales with similar themes.

The student will be able to tell a folk tale demonstrating sequence of ideas and enlivening the plot with voice and gestures.

CONCEPTS

Folk tales have survived because of the oral tradition.

Many Afro-American folk tales are based upon African stories which reflected elements of African culture.

BACKGROUND INFORMATION

While slavery physically removed Africans from their homeland, many traditions of the homeland were not easily removed. Story telling was one. Slaves brought to America the custom of telling stories around the cabin fires as unwritten stories had been told around the tribal fires at night.

The stories' primary purpose was to entertain while teaching. In being entertained by the narration, singing, and gestures, the young slaves learned survival. They could identify with the smaller animals, rabbit, spider, tortoise, who usually outwitted the larger animals in the typical "trickster tales." The tellers and the listeners could express hostility without physical danger, for the tricksters were usually clever but patient. The impressionable quality of the story and its narrator made the folk tale a major tradition carrier.

With the custom of storytelling came the themes of the original tales. Much of the folklore has distinct parallels between the African version and the Southern black version.

The familiar Brer Rabbit stories of Joel Chandler Harris, first published in the 1880's, were really his written versions of black folk tales that he himself had heard. Harris, born and reared in Georgia, had been surrounded with the vernacular, wisdom, and humor of southern blacks. Consequently, the Brer Rabbit tales featured a storyteller in a cabin setting. The storyteller, Uncle Remus, narrated Harris' adaptations of the classic African talking beast tales in dialect.

UNIT 2

BACKGROUND INFORMATION (Cont'd.)

If the rather unpleasant plantation stereotypes are eliminated from the Brer Rabbit stories, they remain outstanding examples of how folk tales are carried and altered according to the storyteller.

Changes and similarities are easily identified in the many versions of the Tar Baby stories. Among the Ewe¹ people of Africa there is the story of "Why The Hare Runs Away," in which the animals trap the hare for stealing their water. The trap is an 'image' that the animals make and cover with bird lime. In the Bakongo version of the Tar Baby, "The Rabbit and the Antelope," rabbit does not fulfill his part of a bargain with antelope. The bargain was to help dig a well that both could share. In reprisal, antelope makes a figure of wood and covers it with the sticky bird lime. Rabbit was fatally trapped. How Rabbit Tricked His Friends, by Mieko Maeda² has been translated from Japanese and is a beautifully illustrated version of the universal Tar Baby theme. In this story, the animals are watching the water, but rabbit tricks them away so that he can drink. The animals make a doll of clay and cover it with sticky black tar. The doll is to guard the water hole. When rabbit is caught he tricks the animals into punishing him by locking him up in the kitchen cupboard and then throwing him in the brambles. Trickster rabbit ends up home with a stomach full. "De Wolf, de Rabbit, and de Tar Baby," is another variation of the Tar Baby theme. The story is among the collection in American Negro Folklore³, edited by J. Mason Brewer. In this version, rabbit outwits wolf more than once. Rabbit had been stealing wolf's peanuts, and wolf thought that a scarecrow would frighten rabbit away. When the scarecrow didn't work, wolf made a tar baby. Since rabbit had been successful in knocking over the scarecrow, he thought that he could do the same to the tar baby. Rabbit ended up stuck to the tar baby, but he tricked wolf into throwing him back home in the briar patch.

¹ John W. Blassingame, The Slave Community (New York: Oxford University Press, 1972), p. 26.

² Mieko Maeda, How Rabbit Tricked His Friends, translated from Japanese, English version by Alvin Tresselt, (New York: Parents Magazine Press, 1969).

³ John Mason Brewer, American Negro Folklore, Quadrangle Press, 1968, pp. 31-33.

UNIT 2

BACKGROUND INFORMATION (Cont'd.)

Wolf had to think of another plan to catch rabbit. With his wife's help he decided to play dead. Wolf and his wife sent dog to rabbit with the message that wolf was dead but only rabbit could lay him out before they have the "settin' up".

When rabbit arrived at wolf's house, he was taken into the bedroom to see the dead. Wolf didn't even wink when rabbit lifted the sheet and looked. Clever rabbit took out a bit of snuff and dropped it on wolf's nose. Wolf's sneeze was enough to let rabbit know that he needed to ride home as fast as he could. Wolf decided not to try to catch rabbit again.

Since folk tales were originally oral literature, many of them have become written literature in dialect or vernacular. For children and some adults reading folk stories in the phonetic spellings of the author's interpretations of dialect is extremely difficult. There are available adaptations of the stories in modified standard English which retain some of the cultural idioms and enable readers of all ages to fully enjoy and understand the stories.

SHOW SYNOPSIS

In the second JUBA show, John's grandmother tells two versions of the Tar Baby story. The show is set on the front porch and Grandmother shows a portrait of Aunt Aiaysha in her recently acquired cornrowed hairstyle. Grandmother mentions Aunt Aiaysha's former name and John compares the changed name with the changed hairstyle.

After Grandmother tells the "Tar Baby" story, she explains the relationship between the Joel Chandler Harris "Brer Rabbit" stories and the old stories told by the slaves. John reads an incident from an adaptation of the African story about Kalulu the Rabbit.⁴

The closing Brer Rabbit tale is "Brer Rabbit's Astonishing Prank" narrated by John's grandmother. In all three versions, rabbit emerges as the victor through a demonstration of unusual wit. Other similarities are in the contrasting size of the animals and the use of adhesive substances for entrapment.

⁴ TV adaptation of "Kalulu the Rabbit" by John Robbins, from Geraldine Elliott's, Where The Leopard Passes, Schocken Books, 1968.

UNIT 2

VOCABULARY (Explain vocabulary before the show to avoid interruption to plot)

1. astonishing - amazing, surprising
2. birdlime - a sticky substance made from holly or mistletoe and smeared on twigs to catch small birds.
3. briar patch - an area of ground covered with brambles or prickly shrubbery.
4. cornrow - a style of braiding the hair in which it is sectioned off and plaited with an underhand movement creating different geometric designs.
5. fictional - wholly or partially imaginary.
6. Jim Crow - the United States system of segregation of the races in which black were prohibited from associating with or enjoying the same privileges as white people.
7. landscape - a picture showing a stretch of scenery that can be seen in one view.
8. portrait - a drawing, painting or photograph of a person's face, usually produced from life.
9. prank - a trick.
10. smears - spreads, rubs, or covers surface with grease, dirt, paint.
11. wit - intelligence, keen or good sense.

PREPARATORY ACTIVITIES

•Review the JUBA clap and chant. Remind the class that JUBA is a part of tradition that has been preserved by word of mouth and demonstration. Inform them there are variations of the JUBA movements and for today's show they will discover variations of another part of tradition - the folk tale.

•Give each student a sheet of paper, 8 x 10½ or larger. Have them fold the sheet of paper into three equal sections. Write at the top of each section the names of the three folk tales in the JUBA #2 show - "The Tar Baby", "Kalulu the Rabbit", and "Brer Rabbit's Astonishing Prank." In each of the three

UNIT 2

PREPARATORY ACTIVITIES (Cont'd.)

sections have the class write additional headings: Characters, Plot, Something Funny, Something Clever -

<u>TAR BABY</u>	<u>KALULU THE RABBIT</u>	<u>BRER RABBIT'S ASTONISHING PRANK</u>
Characters	Characters	Characters
Plot	Plot	Plot
Something Funny	Something Funny	Something Funny
Something Clever	Something Clever	Something Clever

•Prepare a duplicated copy of John's reading about Kalulu and distribute it to the class before the program begins. Have the students read the selection and complete the above paper in the Kalulu section. Encourage them to use brief phrases or words.

•Tell the students that after watching JUBA #2 they are to complete the first and last sections of the three-part paper.

•Discuss with the group the meanings of prank and wit. Ask them to also notice how prank and wit are important in each of the folk stories.

John's Selection about Kalulu the Rabbit:

(to be read along independently with the show)

Kalulu the Rabbit decides to prove that he is badder than the Leopard. Kalulu Rabbit puts feathers in his hair, smears white mud on his face, and makes arrows across his cheeks with red clay. He looks like a very strange and scary thing. He lay low for ol' Leopard. The Leopard comes trotting along humming till he sees KALULU. Then the Leopard lets out a howl, scared to deal, and runs away.

LOOKING AND LISTENING

•Encourage the group to do JUBA with the children's voices on the show, at the beginning and at the end.

UNIT 2

LOOKING AND LISTENING (Cont'd.)

- Inform the class that the best way to complete their comparison assignment is to watch and listen very carefully and write immediately after the program comes to an end.

- Have the children also notice the way that Grandma tells the stories. Encourage them to listen to her voice changes to indicate characters.

RELATED LEARNING EXPERIENCES

- Give the class time to complete the folk tale comparison papers, assisting with spelling or phrasing of ideas if needed. If some members of the class have limited verbal abilities, encourage them to indicate characters, plot, something funny, and something clever by drawing pictures that stand for the ideas.

- Have the class make individual or a class book of Folklore Vocabulary, with meanings and illustrations.

- Encourage the class to read and share other "Brer Rabbit" stories. (The Margaret Wise Brown adaptations are recommended.)

- Let members of the group add to the JUBA mural by painting scenes from the Tar Baby variations. If the mural is made of cut paper or print fabric on burlap, more members of the class can contribute to each part.

- Give the group an opportunity to dramatize one or more of the stories in JUBA #2.

- With the cooperation of the school or community librarian, have special reading projects on folk tales of other cultures. Label a large world map or globe to show the countries from which the stories originated.

- From a class discussion about storytelling, have members of the group volunteer to become "JUBA TELLERS" to share with other classes folktales. They may also be called "TALE TALKERS" if their stories are from cultures other than Afro-American. Use these guidelines to help prepare the storytellers:

UNIT 2

RELATED LEARNING EXPERIENCES (Cont'd.)

- Read or listen to the story until you become familiar with it.
- Make a mental picture of the characters, their special traits and action.
- Put the story in an appropriate setting.
- Tell the action of the story in sequence, emphasizing sound and movement words.
- Repeat short phrases throughout the telling of the story.
- Use the voice with dramatic changes.
- Bring the story to a satisfying end by solving the problem.
- Tell the story to yourself, expressing the story's ideas in your own words.
- Share the story with someone else so that the listener can really see everything that happens in the story.

•After reading or listening to other folk tales, have the class make dioramas of the stories in shoe boxes using cutout figures.

•Allow the students to express creatively their own ways of outwitting someone stronger or more powerful than they are. Use the beginning, "If I were Brer Rabbit, I would..."

•Have a JUBA puppet project. The puppets may be made of old socks decorated with buttons, yarn, sequins, or colored felt. Cut paper strips dipped in a wheat paste and water mixture can be laid over an inflated balloon or an old light bulb. There should be at least three separate layers of the paper strips. Set the covered objects aside to dry for two or three days. When dry the features can be painted and shellac applied to the dry paint. Simpler puppets can be made from figures cut from oaktag and stapled or glued to tongue depressors.

UNIT 2

RELATED LEARNING EXPERIENCES (Cont'd.)

- Provide opportunities for the class to contrast parts of folk stories written in dialect with the same parts expressed in standard English. Reading dialect is a challenging exercise in the ability to interpret orthographic symbols. Members of the class may work in pairs for this activity. One partner may read orally a section in dialect while the other reads the same section in standard English. An alternative method would be for one student to read a section in dialect and have someone else in the class express the same ideas in standard English.

- Organize a Folk Tale Reading Contest. Cut out orange paper balloons similar to the JUBA symbol. Make them large enough for folk tale titles to be written on them. As each contestant reads a folk tale, he/she is to write the title on the JUBA balloon and paste the balloon next to his/her name on a master chart. At the end of the contest period, the winner, with the most titles on balloons, should receive a book of folk tales for his/her personal collection.

- Form a JUBA committee to find pictures or examples of African art. Place the objects on the JUBA Corner on a rotating basis. Have the class understand that many of the captured slaves were skilled artisans and craftsmen - in weaving, woodworking, metal work, leather, jewelry making and building. Some of the world's famous artists have admittedly been influenced by African art. The Museum of African Art in Washington, D.C., has an exhibit which shows parallels between some modern artists and native African art. Be sure to include examples of African statuary art and masks which have become popular recently. The figures in the "Tar Baby" stories reflected the African tradition of carving figures. Some figures were used for good omens, some for celebrations, and some to collect gifts. (See Figures 1, 2, and 3.)

- Have the class collect pictures of cornrowed hairstyles. Among some African women cornrowing has been an art form for generations. The styles have an individual touch - reflecting station and age - ranging from a simple design to a more complex one. Young girls and older women traditionally wore the simpler styles while the more complex ones were worn by young women of marriageable age. Often the hair was adorned with shells and beads.

UNIT 2

RELATED LEARNING EXPERIENCES (Cont'd.)

•Make paper-bag masks imitative of Kalulu's disguise. Use large, sturdy brown paper bags. Help the class to understand that among many African tribes, scarring the face and body is a form of admired decoration. Little patterns were cut on the face, and in healing small scars were formed. Sometimes washable makeup was used instead of the permanent scarring. Either method was related to the celebration of religious rites.

•Arrange for the class to visit a radio or television station. Following their visit, have them contrast contemporary methods of communicating with methods used among African tribes and on the slave plantations.

•Display pictures or samples of contemporary dress, jewelry, and house furnishings which show an African influence.

•Give the class the list of the following story events in a scrambled order.⁵ Have the students write the story happenings as they think they happened. This is an activity to reinforce sequential thinking of narrative ideas:

1. Rabbit wants to get some lettuce.
2. He finds that if he waits for someone to open the gate he can get in.
3. Rabbit goes in for several days to eat the lettuce.
4. The farmer catches rabbit and ties him up in a tree.
5. The bear walks by and asks rabbit why he is in the tree.
6. Rabbit tells bear that he is in a wonderful swing. Bear asks to try out the swing.
7. Rabbit ties bear up in the tree and runs away.
8. The farmer comes back the next day and finds bear in the tree.

⁵ Folklore In America, Selected and Edited by Tristram P. Coffin and Hennig Cohen (Garden City, N.Y.: Doubleday and Co., 1966), "Mr. Bear's Cool Air Swing," pp. 17-19.

UNIT 2

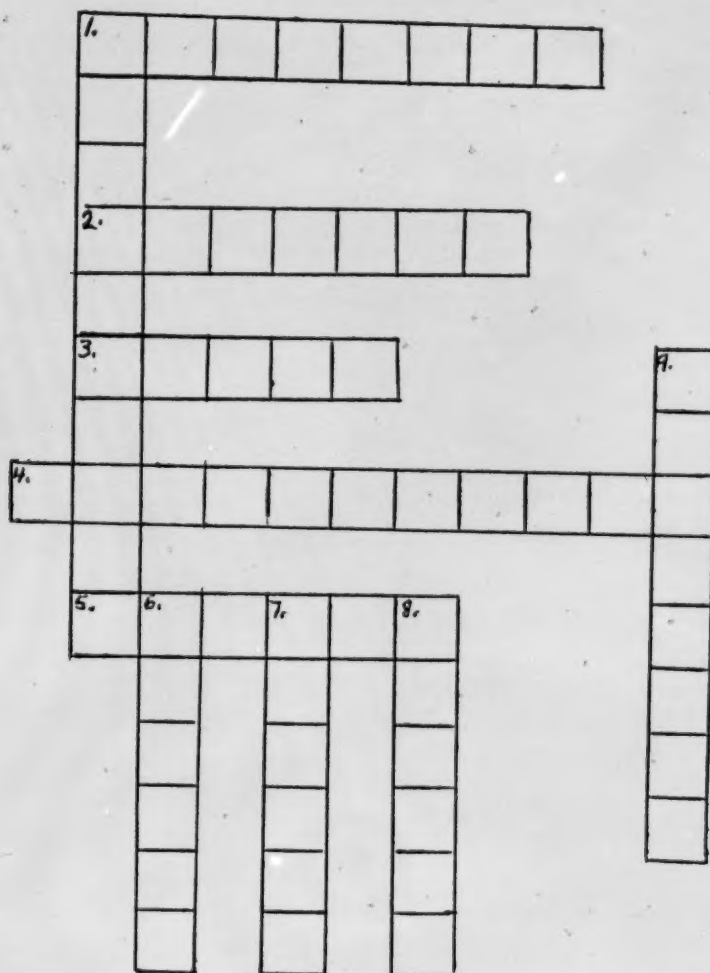
RELATED LEARNING EXPERIENCES (Cont'd.)

- Encourage some of the better readers to find selections from Zora Neal Hurston's, Mules and Men. Zora Neal Hurston, a black anthropologist, transcribed folk stories as she heard them, giving the stories an authenticity that is not in the Joel Chandler Harris stories.

- Duplicate JUBA Word Paths. Have the students use words from the vocabulary to complete the word paths.

- Have students conduct a "JUBA Search" among their own families, finding any anecdotes, superstitions, or stories that they can tell the class. Emphasize the oral circulation of folk tales. They may extend their search to older neighbors and friends.

Note: The "patty-rollers" referred to in "Brer Rabbit's Astonishing Prank" were "patrollers", who specialized in looking for missing slaves.

JUBA WORD PATHSDOWN

1. Brambles
6. The place where many folktales began.
7. A clever animal in African folktales.
8. They brought old stories to America.
9. A drawing of a person's face.

ACROSS

1. A sticky substance
2. Surprising
3. A trick
4. A griot
5. He wrote down stories told by slaves.

UNIT 2

Answer to JUBA Word Paths:

	B	I	R	D	L	I	M	E	
	R								
	A	M	A	Z	I	N	G		
	R								
	P	R	A	N	K				P
	A								O
S	T	O	R	Y	T	E	L	L	E
C	H								T
		A	R	R	I	S			R
		F	A	B	B	L			A
		R	I	B	I	A			I
		C	I	T		V			T
		A				E			
						S			

UNIT 2

ADDITIONAL RESOURCES

For Younger Readers

1. Aardema, Verma. Tales for the Third Ear. New York: E. P. Dutton and Co., Inc., 1969.
2. Harman, Humphrey. Tales Told Near A Crocodile. New York: Viking Press, 1967.
3. Harris, Joel Chandler. Brer Rabbit Stories from Uncle Remus. Adopted by Margaret Wise Brown, A. B. Frost pictures redrawn by Victor Dowling. New York: Harper and Row Publishers, 1941.
4. Heady, Eleanor B. Safari The Singer. Illus. by Harold James. Chicago: Follett Publishing Co., 1972.
5. Kittler, Glenn D. Let's Travel in Nigeria and Ghana. Chicago: Children's Press, Inc., 1962.
6. Kosova, Maria and Stanovsky, Vladislav. African Tales of Magic and Mystery. Illus. by Karel Teissig. New York: Hamlyn Press, 1970.
A beautifully illustrated book of ancient African tales as reportedly told by the village storyteller.
7. Leach, Maria. The Rainbow Book of American Folk Tales and Legends. New York: The Dial Press, 1972.
Predominantly tall tales, Indian legends, and state lore.
8. Lester, Julius. The Knee-High Man and Other Tales. Illus. by Ralph Pinto. New York: The Dial Press, 1972.
Six animal tales retold by Julius Lester.
9. Maeda, Mieko. How Rabbit Tricked His Friends. Translated from the Japanese. English version by Alvin Tresselt. New York: Parents Magazine Press, 1969.
10. Musgrove, Margaret. Ashanti to Zulu. Pictures by Leo and Diane Dillon. New York: Dial Press, 1976.
An ABC book of African traditions and customs of twenty-six African tribes. Caldecott Award 1977.
11. Neurath, Marie and Evelyn Worboys. They Lived Like This in Ancient Africa. New York: Franklin Watts, Inc., 1967.
Explain many African customs and symbols in a simply stated text with many illustrations.

UNIT 2

ADDITIONAL RESOURCES (Cont'd.)

For Younger Readers (Cont'd.)

12. Yarmolinsky, Avraham and Deutsch, Babette. More Tales of Faraway Folk. Chosen and retold by the writers. New York: Harper and Row, 1963.
Includes a northern European version of some "why" tales.

For The Teacher and Older Readers

1. Arbuthnot, May Hill. Children and Books. Glenview, Illinois: Scott, Foresman and Company, 1964.
Part three of the book deals with "Old Magic," "Fables, Myths and Epics," "New Magic," and "Storytelling and Reading Aloud." Bibliography classifies folk tales according to their ethnic and national origin.
2. Blassingame, John W. The Slave Community. New York: Oxford University Press, 1972.
Describes plantation life in the ante-bellum South with an emphasis on the African survivals and the slaves' contributions to American folklore.
3. Butcher, Margaret Just. The Negro In American Culture. New York: Alfred A. Knopf, 1956.
Based on the materials left by Alain W. Locke.
4. Coffin, Tristram P. and Cohen, Hennig, ed. Folklore In America. Garden City, New York: Doubleday and Company, Inc., 1966.
Includes tales, songs, superstitions, proverbs, riddles, games, folkdrama, and folk festivals.
5. Courlander, Harold. A Treasury of Afro-American Folklore. New York: Crown Publishers, Inc., 1976
An extensive collection of myths, legends, animal tales, ritual descriptions, superstitions, and historical recollections of Afro-American folklore.
6. Dorson, Richard M. American Negro Folktales. Greenwich, Conn.: Fawcett Publications, Inc., 1967.
7. Flanagan, John T. and Hudson, Arthur Palmer. The American Folklore Reader. New York: A. S. Barner and Co., 1958.
Contains a representative number of selections from regions and occupational groups in the United States.
Has a well recommended bibliography.

UNIT 2

ADDITIONAL RESOURCES (Cont'd.)

For The Teacher and Older Readers

8. Hurston, Zora Neale. Mules and Men. Philadelphia: J. B. Lippincott Co., 1935.
9. Jablow, Alta. Yes and No. Westport, Conn.: Greenwood Press, 1973. Dilemma tales, proverbs, riddles from West Africa.
10. Leslau, Charlotte and Leslau, Wolf, ed. African Folk Tales. Mount Vernon, N.Y.: Peter Pauper Press, 1963.
11. Lester, Julius. Black Folktales. Illus. by Tom Feelings. New York: Grove Press, Inc., 1969.
12. Motley, Mary Penick. Africa - Its Empires, Nations and People. Detroit: Wayne State University Press, 1969.
13. Newman, Thelma R. Contemporary African Arts and Crafts. New York: Crown Publishers, Inc., 1974. Many photographs and explanations of traditional art processes.
14. Brewer, John Mason. American Negro Folklore. Quadrangle Press, 1968.



Bapende Initiation Mask
32



Ashanti

33

Wooden Statuette



Bakongo

UNIT 3

BEHAVIORAL OBJECTIVES:

The student will be able to summarize (in writing or orally) the stories presented. Summary to include content of the stories, sequence setting, behavior of the characters, and moral of the story.

The student will be able to identify the relationships between the characters of the three "Why Stories" presented.

The student will be able to translate the information presented from story form to paintings; from story form to poems.

CONCEPTS:

Folklore is a means of transmitting values, attitudes, beliefs, habits and customs.

Adaptations in folklore occur because of verbal transmission, physical proximity, and the passage of time.

BACKGROUND INFORMATION:

In African lore there are many, so called, "why stories," explaining natural phenomena just as in other cultures. This program offers an excellent opportunity for your students to seek out specific examples of common folkloristic elements found in every culture.

SHOW SYNOPSIS:

This show focuses on the "why stories" found in African lore, which were used to explain natural phenomena. In response to John's question about a turtle he is going to use in a science project, Aunt Aiaysha offers two such stories: (1) "Turtle and the Eagle," which explains the cracked-like markings on the turtle's shell, and (2) "Terrapin's Pot of Serise," another explanatory version of the same phenomenon. John reads a third "why story," "Why the Snake Has Rattles."

UNIT 3

VOCABULARY:

African Diaspora - the spreading of Black culture around the world.
"Aunt Aiaysha explains the term 'African Diaspora' to John."

allot - to distribute amounts or shares; assign.
"The turtle collected all the sense allotted to the animals."

griot (gree-oh) - a storyteller who knows all the legendary stories of a tribe or group.
"A griot helped Alex Haley trace his family history."

groundnut - a nut similar to a peanut.
"The villagers sat around the campfire roasting and eating groundnuts."

Kamba - the turtle.
"Kamba's pride would not let him admit defeat."

maize - corn.
"Maize is an important food item for many people."

medicine man - a person supposed to have magic power over evil spirits, diseases, etc., among primitive peoples, as the early North American Indians and African tribes.
"The medicine man prepared a magic potion for the sick child."

moral - lesson taught by a story, fable, experience, etc.
"The moral was given in a sentence at the end of the fable."

pride - a high opinion of one's own qualities.
"He prides himself on his speech."

specimen - one of a group from which the characteristics of the entire group may be studied.
"John caught a turtle to use as a specimen for his science fair project."

terrapiin - a North American turtle living in fresh and brackish water.
"The terrapiin crawls slowly from one place to another."

UNIT 3

VOCABULARY (Cont'd.)

tortoise - a turtle, especially one that lives on land.

"The tortoise's shell has cracked-like markings."

"why stories" - stories that tell why something is the way it is.

"The story, 'The Turtle and the Eagle,' is a
'why story'."

PREPARATORY ACTIVITIES:

Invite your students to begin thinking about why things are the way they are... Why is the sky blue? Why do birds fly?, etc. Encourage them to formulate their own reasons for these natural phenomena.

Explain to the students that the program they are about to see is centered around "why stories"; stories devised from a fanciful African imagination explaining natural phenomena. Remind them that even though these stories are rooted in the African experience, other cultures have developed myths to explain nature.

To further stimulate interest, provide a "why story" for the children to read (silently or orally). One of the stories presented in this program is "Why the Snake has Rattles." Duplicate the story (attached) and distribute a copy to each student. This exercise will allow them to become familiar with one of the stories presented, and provide an avenue for personal involvement.

In order to insure understanding of the material presented, review with the students the terms listed under VOCABULARY; remembering that new words should be presented in a contextual setting. You may use the samples presented or create new meaningful contexts based on the needs and sophistication of your students. If you started a flashcard collection from program #1, these terms may be added.

LOOKING AND LISTENING:

While viewing the program, ask students to:

- Pay close attention to the content of the stories, sequence setting, and behavior of the characters.
- Look for the relationships between the characters presented in the three stories.
- Look for the moral of each story.

UNIT 3

RELATED LEARNING EXPERIENCES: (Post-Program Activities)

Choose from any of the following activities that may be of interest to you and your students, or develop others.

Using a current political map of Africa, have the students to locate the places visited by Aunt Aiaysha on her trip to Africa: Senegal, Gambia, Ivory Coast, and Ghana.

Using a globe, have students locate the places where Black people have traveled and settled in which you are likely to find adaptations of these stories: Canada, The United States, the islands of the Atlantic and the Carribean, Central and South America, Europe, Asia, and Africa. (Take this opportunity to review the concept of African Diaspora.)

Explain (or draw explanation from the students) the historical reference of the phrases, "all the corners of the earth," and "all the corners of the globe," as used in JUBA #1 and JUBA #3. (Pre-Columbian theory that the world was flat.)

Using old scraps of material, students may construct fabric figures of the characters presented in the stories. If your students started a mural depicting the characters from JUBA Unit 1 and 2, encourage them to add the characters from this presentation to it.

Encourage students to bring in additional items for the JUBA/CULTURAL Corner that are related to the ideas presented in this program.

Ask students to summarize at least two of the "why stories" presented. Their summaries should include story content, sequence setting, behavior of the characters and moral of the story.

Ask students to write an original "why story" or "why poem" in which they offer an explanation of some natural phenomenon.

Example: Why Snow is White
Why Grass is Green
Why there is Day and Night...etc.

UNIT 3

RELATED LEARNING EXPERIENCES (Cont'd.)

Ask some of the students to share their stories or poems with the class or display them in a special place in the room.

The students may dramatize a "why story" (one presented in the program or one of their own) through "Creative Dramatics." Creative dramatics is informal drama planned by the players themselves and performed spontaneously with improvised dialogue. It differs from improvisation in that the students tell a complete story rather than presenting a situation.

Procedure:

- (1) With the class, divide the action of the story into units that will be played as separate scenes.
(Students should consider the setting, opening action, opening lines, and what will happen next.)
- (2) Discuss each character: How does he feel? What does he really want? Is he telling the truth? etc.
- (3) Divide the class into groups to perform the various scenes. (Give each group time to plan its scene and a turn to act it out.)
- (4) Perform all scenes together. If students wish, the entire dramatization may be performed to other classes in an assembly program.

The students may create a class-written story with folklore elements. This is a project shared by all. First, the class creates some characters, maybe three or so. Get some good concrete facts to work with: name, physical description, place of residence, etc. Then make up some events. Each student may write one short chapter involving the characters and events they've created. The class may want to illustrate the book and give each student credit for the chapter he or she wrote.

Ask each student to become a "JUBA" griot. They are to interview an older member of their family or neighborhood and ask them to tell them a story or stories about their childhood days (probing for as much detail as possible). The young griot (the student) then shares the story(s) with the class with as much detail as he can remember. This is an excellent opportunity for students to learn and transmit family or neighborhood history.

UNIT 3

WHY THE SNAKE HAS RATTLES

There was a time when the snake wasn't no more than a big old worm. He didn't have no pizen, no rattles, nothin'. And the problem was, he couldn't protect hisself. Everything and everybody would step on the snake. It made him feel mighty low down.

So, one day snake said to hisself, "This is enough!" and off he took to pay a visit to God.

Now God was mighty busy in those times. He was still puttin' the finishin' touches on lots of things -- makin' a few changes here and there so the snake was polite when he came sidlin' up to God.

"Uh, s'cuse me God."

"Yes snake. How you doing this fine day?"

"Poorly, God, Poorly."

"Why, ain't you satisfied with all your pretty colors?"

"Oh, yes God, and thank you for um. Yes sir. They's mighty fine. Trouble is don't nobody ever see me cause I'm down there in the grass and they all the time steps on me, squashin' me flat, killing my younguns and puttin' my wife all outa shape."

"Well," said God, "looks like I have come up short on you snake. Of course you got to protect yourself." God studied for a while then he took out a medicine dropper and squeezed it into snake's mouth. "Hold this in your mouth snake and when some creature of mine steps on you--bite em! This here is pizen and it'll make um think twice about steppin' on you agin."

"Thank you kindly, God. I'm much obliged and pardon me for interruptin' your busy day." With that, the snake went back to earth and when ever anything or anybody stepped on him he used his pizen.

Adapted for television by John Robbins from a story collected by Zora Neale Hurston, Of Mules and Men, Lippincott, 1939.

UNIT 3

WHY THE SNAKE HAS RATTLES (Cont'd.)

Soon, that snake got to bitin everything that come near.

The rest of the creatures was gettin mighty perturbed 'bout this. "Looky here," they said to each other. "Snake gettin some kinda biggety snappin at everything what moves. It ain't safe to walk around anymore. We gotta have a talk wit God 'bout this!"

So all the creatures went up to see God.

"Good day, God."

"Good day creatures. It's a pleasure to see ya'll. Where's brother snake?"

"He's home, snappin like a fool!", said possum.

"What you mean?"

"Since you gave snake that pizen," said rabbit, "we cain't do nothin. If we even move, snake, he bites. He's killin' all our younguns and messin wit us sompin fierce."

"Well," said God, "I meant for snake to proteck hisself, but I didn't mean fer him to go 'roun scarrin the neighborhood. Sounds lak he's gettin too smart for his own good. Go back and tell snake I want to see him."

"Thank you God," said the creatures. "We'll do jes that, and pardon us fer interruptin' your busy schedule."

The creatures went back to earth and told snake that God wanted to see him right away.

So, snake went back up to see God.

"Look here Snake! I gave you pizen to proteck yourself with--not to be menacin' the whole world and all the other creatures."

"But, God, I ain't got no way of knowing who is my enemy and who is my friend. When any creature comes stompin aroun' I has to bite em 'fore they smashes me. You ain't give me no voice so's I can say, 'Is you my friend or is you my enemy?' If I can't talk, I can't ask no polite questions."

UNIT 3

WHY THE SNAKE HAS RATTLES (Cont'd.)

"Hummm," said God, and he scratched his head and thought. "You have a point there. You need some kinda warning system like a bell."

Then God reached in his pocket and pulled out a rattle.

"Here, snake, tie this on your tail. When some creature of mine comes near you, shake your tail. That way he'll hear you before he sees you. If he's a friend, he'll say, 'good mornin' snake' and go on about his business. If he's an enemy, well it's between you and him!"

"I got you, God," said snake. "That's fair enough" and he wnet back on down to earth.

And that's how come the rattlesnake has rattles.

UNIT 3

SUGGESTED BIBLIOGRAPHY

African Encyclopedia. Oxford University Press, 1974.
(554p. illus. maps)

African and British scholars, scientists, and government officials present articles on topics ranging from African History and social studies to astronomy and physics.

Barker, William H. and Cecilia Sinclair, eds. West African Folk-tales. Singing Tree, 1917.

Burton, W. The Magic Drum: Tales from Central Africa. Criterion Books, 1962. (127p. illus.)

A group of forty folktales which abound with lifelike animals endowed with both the good and the bad aspects of man.

Edmonds, I. G. Trickster Tales. Lippincott, 1966. (147 p. illus.)

Collection of world-famous tales with themes featuring foolish heroes or heroines, but who turn out to be wise by story's end.

Elliot, Geraldine. The Long Grass Whispers. Schocken, 1939. (132p. illus.)

An African version of Brer Rabbit tells tales of laughter and intrigue as the animals of the veldt indulge in plot and counter-plot.

Guillot, René. African Folktales. 1964. (160p. illus.)

In this book, the beasts of the jungles, the heavenly beings and the feathered creatures of the world talk to each other and speak the common language of man. These are fables that developed in the heart of Africa and have an enchanting flavor to amuse today's students.

UNIT 3

SUGGESTED BIBLIOGRAPHY (Cont'd.)

Kaula, Edna Mason. African Village Folktales. 1968. (155p. illus.)

Traditional tales from the various tribes of Africa.

Kosová, Maria and Stanovsky, Vladislav. African Tales of Magic and Mystery. Hamlyn, 1970. (187p. illus.)

Wonderful stories about the Africa of long ago. Some stories are about the creatures of the animal kingdom, and how they acquired their wit. Others are about brave chieftains, or about simple tribal girls in search of happiness. This book captures so vividly the haunting spirit of long ago Africa.

Leslau, Charlotte, ed. African Folktales. Peter Pauper Press, 1963. (62p. col. illus.)

Twenty-five folktales from various countries reveal the myths and legends of Africa.

Tracey, Hugh. The Lion on the Path, and Other African Stories. Praeger, 1967. (127p. illus.)

African folktales narrated in the style of the original storytellers with words and music to the many songs included in the stories.

UNIT 4

BEHAVIORAL OBJECTIVES:

The student will be able to name the events that make the life of Harriet Tubman a legend.

The student will be able to tell how Harriet Tubman communicated escape plans to the slaves.

The student will be able to describe how the Underground Railroad operated.

CONCEPTS:

Legends, based on real persons, places, and events, are a part of the folklore of a region, nation, or ethnic group.

Spirituals became a code language in song for slaves on Southern plantations.

BACKGROUND INFORMATION (See Show Synopsis)

SHOW SYNOPSIS

In Unit 4, Aunt Aiaysha is rehearsing for her next play in which she plays the part of Harriet Tubman. In the monologue, Aunt Aiaysha tells about Harriet's early life as a slave on the eastern shore of Maryland. At twelve years old she was working in the fields with the men. This was her preference since she had not liked working in the house taking care of children. The first dramatic incident that Harriet relates took place one day when all the slaves were husking corn. When one slave ran from the field, both the overseer and Harriet ran after him; the overseer to catch and whip the runaway, Harriet to help the runaway. An iron weight thrown by the overseer hit Harriet in the head and left her incapacitated for four months.

Harriet tells how she decided to run away herself, leaving one night when her husband, John Tubman was asleep. Her successful escape was helped by people who were known only to those associated with the Underground Railroad. Making it safely across the Mason-Dixon line into Pennsylvania, Harriet decided that freedom should be the privilege of more slaves. So she began her return trips into the South. The slaves knew that she was coming by the messages she sent using the words and music of familiar spirituals, especially, "Steal

UNIT 4

SYNOPSIS (Cont'd.)

Away." On one occasion, she reportedly used words from "The Old Ship of Zion." Harriet, herself, could neither read nor write, but she had a free Negro who could write to send word that she was returning to lead more slaves to freedom.

Since the Fugitive Slave Act gave federal officials the power to catch and return runaway slaves, Harriet had to lead her followers out of the United States into Canada. Using her unusual intelligence in following the escape routes, Harriet made nineteen trips in and out of the South, helping hundreds of slaves to freedom.

During the Civil War, she worked as a nurse for the black soldiers, a scout and spy for the Union Army. In spite of her unusual wartime service, it took a thirty-seven year struggle before the government finally gave her a small pension.

The rest of Harriet Tubman's life - until age ninety-three - was spent in a continuing campaign for womens suffrage and to secure justice for all.

VOCABULARY:

1. code - a secret signal used in sending messages.
2. conductor on the Underground Railroad - the name given to those people who helped the runaway slaves on their way to Canada.
3. legend - a story based on fact, centering on an actual person, event or place. In the retelling, unusual parts of the story often become exaggerated.
4. overseer - the person in charge of the slaves working in the fields.
5. pension - money paid regularly by the Government or by a business to someone who no longer works because of age, injury, or length of service.

UNIT 4

VOCABULARY (Cont'd.)

6. plantation - a very large farm on which crops are grown by workers who live on the grounds.
7. quilt - a bed covering made of layers of cloth sewn together with lines of stitches that make patterns.
8. Quakers - Members of the Society of Friends known for their support of peaceful ways of living and their plain ways of worship.
9. spirituals - religious folk music created by Afro-Americans.
10. station on the Underground Railroad - one of the secret stopping places for the slaves traveling the Underground Railroad, usually in an attic, basement, or barn.
11. swamp - wet, spongy, lowland.
12. Underground Railroad - system of helping slaves to run away to freedom in which people provided transportation, food, and shelter.
13. Union Army - The Northern forces in the Civil War.
14. wages - money paid to someone for work.

PREPARATORY ACTIVITIES:

Ask the class if any of them have heard a story that was so vividly told that they felt as if they were actually in the story. Explain to the group that in Unit 4, Aunt Aiaysha tells a story about Harriet Tubman and that the story is so exciting John thinks that he is really with Harriet Tubman.

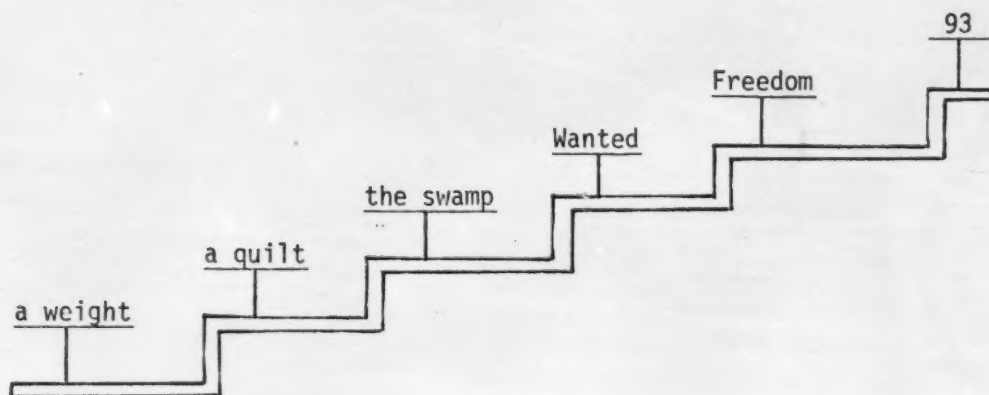
Use a wall map or large globe to show the route that Harriet Tubman used - from the eastern shore of Maryland, through Wilmington, Delaware to Philadelphia, into New York State along the Hudson River and railroad tracks to Niagara Falls, across a suspension bridge to Canada.

Discuss the vocabulary and have the group complete JUBA Word Paths.

UNIT 4

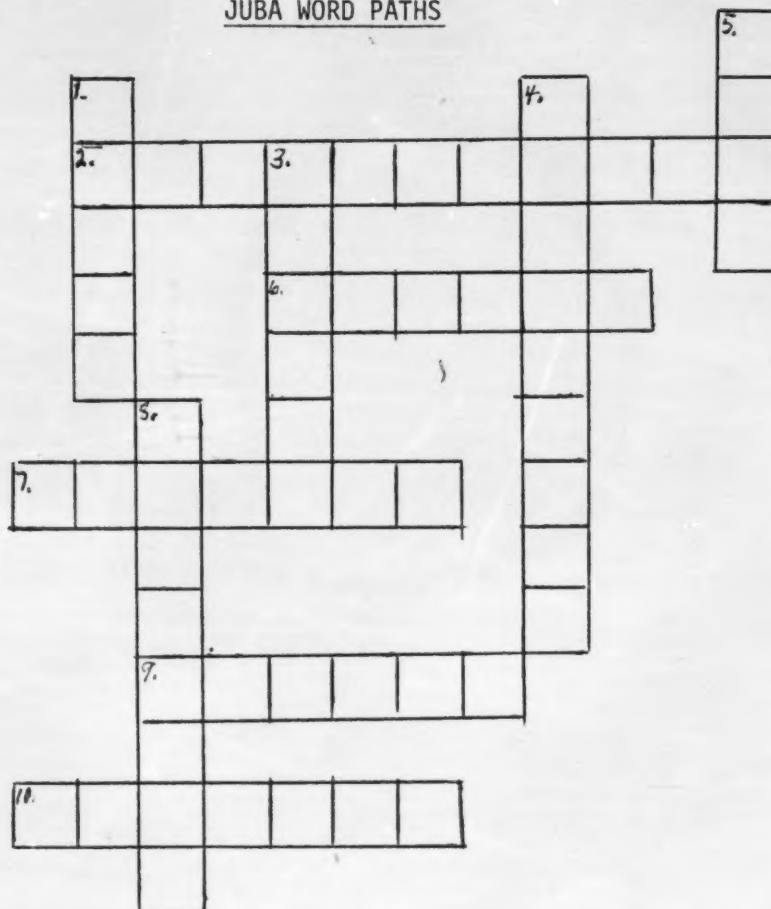
LOOKING AND LISTENING:

Duplicate the following story diagram, "Traveling With a Legend." Have the class circle each stopping place on the diagram as they hear something about it in the program:

Traveling With A Legend

UNIT 4

LOOKING AND LISTENING (Cont'd.)

JUBA WORD PATHSDOWN

1. A bed covering.
3. To run away from slavery.
4. A leader on the Underground Railroad
5. A secret message.
8. Harriet Tubman started here.

ACROSS

2. The secret slave escape system.
6. North of the U.S.
7. Peace loving people.
9. A story based on a real event.
10. Payment for long services.

UNIT 4

LOOKING AND LISTENING (Cont'd.)

Answer to JUBA Word Paths

Q
U
N
D
E
R
G
R
O
U
N
D
C
O
U
N
T
R
Y
S
C
A
N
A
D
A
A
M
P
L
E
S
P
E
N
D
P
E
N
S
I
O
N
D

UNIT 4

LOOKING AND LISTENTING (Cont'd.)

At the end of the show give the class time to discuss the story diagram. They may want to enlarge the diagram by using other key phrases from the story.

RELATED LEARNING EXPERIENCES:

•Following the discussion of the story diagram, ask the group to find other unusual happenings in Harriet Tubman's life. Review the meaning of a legend. Help the class reach conclusions as to why Harriet Tubman's life has become a legend, after completing the next suggested learning experience.

•Assign members of the class to read and share accounts of the Underground Railroad and of Harriet Tubman's life. Have the group understand that Harriet's route was not the only one on the Underground Railroad. Also, help them to conclude that the reason for few accurate written records on the Underground Railroad was its highly secret operation. Some accounts recorded from memory report stories of secret tunnels and passageways, signal lights, and rows of colored bricks in houses or chimneys to identify safe routes or stopping places.

•Ask the students to discuss how Harriet Tubman avoided being captured. Relate their conclusions to the legendary characteristics of Harriet's life.

•Have the group identify and locate land and water forms on the route from the eastern shore of Maryland to Canada - rivers, bay, lakes, peninsula, coastal plain.

•Discuss finding the way by using natural signs - north star, constellations, moss on trees. Contrast with signs, signals, and other directional means used by travelers today - highway signs, maps, radio, radar.

•Direct the class to identify other ancient travelers who had to plot their courses without modern technological assistance. Ask if any of those persons have become legends and tell why.

•Have the students find biographical evidence to support the statement - "Harriet Tubman could have received an award for her acting ability."

UNIT 4

RELATED LEARNING EXPERIENCES (Cont'd.)

- Make a time line of the years covering Harriet Tubman's life - 1820-1913. Have a committee indicate other important happenings that occurred within her lifetime. They may use pictorial representations or labels on the time line.

- Have a group interested in research look up Denmark Vesey, Nat Turner, John Brown, Frederick Douglass, Henry Highland Garnet, and Sojourner Truth. Let them share their information in a storytelling session. Encourage them to select some dramatic incidents from the life of each of the named persons. Use the storytelling guidelines in Unit 2. (Usually children in the intermediate grades have a high level of interest in biographies of famous people.)

- Arrange for the class to hear the words and music of selected spirituals. "Steal Away" was known for its being used as the signal for camp meeting and for slave runaways. Many other spirituals were a code language in song for the slaves. The call and answer style of the spirituals has been traced back directly to the West African song style. The body rhythmic accompaniment - clapping or patting - has also been identified as being traditional. Just as the slaves used the folktales to express their feelings about some phase of plantation life, they used the simply stated words of the spirituals to express a hope of freedom and removal from the hardship of slavery. For many of them, singing was their only means of communicating with the group, since the Georgia slave code prohibited the use of drums and other loud instruments. Many of the spirituals that we sing today have survived because they have been passed through the generations.

- Have the class write original poems on episodes in the life of Harriet Tubman and the Underground Railroad.

- Let the students prepare original monologues on selected incidents from biographies of artists, musicians, scientists, government leaders, entertainers, etc. Encourage the students to make their presentations just as dramatic as Aunt Aiaysha's portrayal of Harriet Tubman. This activity can be related to career education and can be shared with other classes.

UNIT 4

RELATED LEARNING EXPERIENCES (Cont'd.)

•Arrange for the group to examine a handmade quilt. Place it in the JUBA Corner. Many families have quilts that were made by older members of the family and passed on to the present generation. Some of the children may be interested in listing quilt design names and making samples of the designs. Remind them that quilts have been prized family possessions. Among some slaves it was customary to decorate the grave with the last thing that the departed had used. Consequently, many early slaves' graves were decorated with quilts.

•Contrast the life of Harriet Tubman with other protesters in the causes of women's suffrage, care for the aging, and civil disobedience to call attention to unjust laws. Include Rosa Parks and Fannie Lou Hamer.

•Have the students write a biographical sketch as if they had been traveling with Harriet Tubman.

•Read to the class selections from William Still's book, The Underground Railroad. The book was originally published in 1871, but it has recently been reprinted by Johnson Publishing Company. The more than 800 pages are filled with actual anecdotes and letters from slaves who traveled on the Underground Railroad. The author was secretary to the General Vigilante Committee, which was committed to raise money to assist slave fugitives. Still was a successful black businessman who had a coal business in Philadelphia. Some of the material in the book came from relatives of runaway slaves who wrote down what their parents and other relatives had told them. Other parts of the book include copies of actual letters written back from slaves who had made it to Canada. The book was very popular in its time. Agents sold it on the installment plan as directed by Still, and it is now among few authenticated reports of the Underground Railroad.

•Add scenes from JUBA Unit 4 to the JUBA mural using paint, cut-paper or fabric.

•Invite other classes and the parents in to see the JUBA Corner and the JUBA mural. Let members of the class who have become JUBA Tellers share some things from the folklore study - folktales, the JUBA Clap, spirituals. The JUBA Tellers may be identified with badges or buttons made from orange felt in the design of the JUBA logo.

UNIT 4

RELATED LEARNING EXPERIENCES (Cont'd.)

•Teach to the class, "I Brought to the New World the Gift of Freedom," to be recited as a choral reading. The selection is in North Star Shining, Hildegarde Hoyt Swift, published by William Morrow and Company, 1947.

UNIT 4

ADDITIONAL RESOURCES:

1. Bennett, Lerone, Jr. Pioneers in Protest. Baltimore, Md.: Penguin Books, Inc., 1969.
2. Bennett, Lerone, Jr. "The Private War of Harriet Tubman," Ebony Magazine, June 1975, pp. 64-72.
3. Bradford, Sara. Harriet Tubman: The Moses of Her People* Secausus, N.J.: The Citadel Press, 1974.
4. Buckmaster, Henrietta. Let My People Go. Boston: Beacon Press, 1959.
5. Conrad, Earl. Harriet Tubman. New York: Paul S. Eriksson, Inc, 1943.
6. Dorson, Richard M. "Legends and Tall Tales," Our Living Traditions. Edited by Tristram Potter Coffin. New York: Basic Books, Inc., 1968.
7. Gara, Larry. The Liberty Line. Lexington: University of Kentucky Press, 1961.
8. Metcalf, George. Black Profiles. McGraw-Hill (paperback), 1971.
9. Newton, James E. "The Underground Railroad in Delaware," Negro History Bulletin, Vol. 40, no. 3, May-June 1977, pp. 702-
10. McGovern, Ann. Runaway Slave: The Story of Harriet Tubman. Illustrated by R. M. Powers. New York: Scholastic, 1965.
11. Petry, Ann. Harriet Tubman: Conductor on the Underground Railway. New York: Crowell Publishers, 1955.
12. Sterling, Dorothy. Freedom Train: The Story of Harriet Tubman. Garden City, N.Y.: Doubleday and Co., 1954.

* Originally written in 1886.

TEST CRITERION ITEMS

So far, we have thought about only one story, or one type of story, at a time. Now comes the time to bring our stories and experiences together. The experiences we have had with the "JUBA" series means little if we fail to think about what we have seen and done.

Take a few minutes to glance at the JUBA/CULTURAL CORNER and the Mural (or individual drawings) depicting scenes from the various stories, in order to review the stories quickly in your mind. Now, see how many of the following questions you can answer.

1. Many characters were presented in the JUBA series. Which character did you find most interesting? Was it the character himself, or his adventures that interested you most?
2. Folktales seem to pass from one part of the world to another. Why do you think this is so? Did any of the stories in the JUBA series remind you of stories you have heard before? Explain.
3. Many stories in the JUBA series have a moral, or lesson, that they teach the listener. For example, the moral of "The Turtle and the Eagle" might be said to be, "pride can be your downfall." What might the moral of some of the other stories be?
4. You are a member of a new generation, born into a culture of rich tradition and history. What can you do to ensure that this tradition and history is not lost, but passes on to the next generation?